WHISTLER AS PRINTMAKER
HIS SOURCES AND INFLUENCE ON HIS FOLLOWERS

ISABEL L. TAUBE

BOWDOIN COLLEGE MUSEUM OF ART

BRUNSWICK, MAINE

INTRODUCTION

The exhibition *Whistler as Printmaker: His Sources and Influence on His Followers* has been organized by Isabel L. Taube, a graduate of Bowdoin College's class of 1992. Ms. Taube is the first curatorial intern at the Museum of Art funded by a major three-year grant from the Andrew W. Mellon Foundation, the purpose of which is to bring campus art museum collections into the academic curriculum.

In her year-long position, Ms. Taube has acted as curator of the print collection and teaching assistant to Professor Clifton C. Olds in History of the Graphic Arts and to Professor Mark Wethli for Printmaking I. By her participation, she has facilitated use of the museum's print collection in the classroom and studio. *Whistler as Printmaker,* also funded by the Mellon Foundation, is a natural conclusion to the sequence of Ms. Taube's internship responsibilities. The exhibition gives her opportunity to study in depth one of the greatest graphic artists and to recognize for the first time the strength of the museum's Whistler collection. Further funding from the Mellon Foundation supports educational programming accompanying the show: three distinguished speakers giving presentations on aspects of Whistler include Paula Volent, conservator of art on paper; Linda Merrill, associate curator of American art, Freer Gallery of Art; and Katharine A. Lochnan, curator of prints and drawings, The Art Gallery of Ontario.

On behalf of the staff of the Museum of Art, I wish to express my appreciation to the Andrew W. Mellon Foundation and to Isabel L. Taube.

KATHARINE J. WATSON
Director

ACKNOWLEDGMENTS

Whistler, *Black Lion Wharf* (no. 12)

WHISTLER AS PRINTMAKER
HIS SOURCES AND INFLUENCE ON HIS FOLLOWERS

James Abbott McNeill Whistler (1834-1903) had a profound effect on the history of printmaking. He played an important role in the revival of etching during the nineteenth century, and his style, technique, and subject matter influenced the work of many etchers. Throughout his career, Whistler experimented with different print media and created images that blurred the distinctions between printmaking and painting by using plate tone and sketchy lines. In his early etchings, he employed elements from the work of his predecessors and contemporaries, yet once he had familiarized himself with the etching medium, he invented his own printing techniques. His rebellion against tradition helped to bring the print into the twentieth century.

This exhibition highlights the Bowdoin College Museum of Art's collection of Whistler prints and is supplemented with loans from two private collections. The museum owns a representative selection of Whistler's etchings, and this show marks the first time that so many of them have been exhibited together.

Whistler, *Liverdun* (no. 6)

WHISTLER AND THE ETCHING REVIVAL

Born in Lowell, Massachusetts, in 1834, Whistler moved to Russia at the age of nine, when his father was asked by the tsar to supervise the building of a railroad from St. Petersburg to Moscow. Whistler first studied drawing at the Imperial Academy in St. Petersburg. After his father's death, he returned with his family to America to finish secondary school. Following three years at the United States Military Academy at West Point, Whistler worked as a topographer at the United States Coast and Geodetic Survey Office, where he learned to etch. Having resigned from this position in 1855, he went to London and stayed briefly with his sister and brother-in-law, Francis Seymour Haden (1818-1910), a surgeon, amateur artist, and print collector, before entering art school in Paris.

In 1858 Whistler made a sketching trip to the Rhineland with the French artist Ernest Delannoy. Upon their return and with the assistance of the well-known Parisian printer Auguste Delâtre, Whistler printed his first set of etchings, *Douze eaux-fortes d'après Nature* (Twelve etchings from Nature), more commonly referred to as the "French Set." The success of this group of prints and the support and encouragement of Haden, to whom Whistler dedicated the "French Set," inspired Whistler to pursue his interest in etching.

In the "French Set," Whistler combined portraiture, genre scenes, and landscapes. The etchings refer to personal experience and initially were not conceived as a set. Before leaving London for the Rhineland, Whistler had done a number of etchings of his sister, Deborah, her husband, Francis Seymour Haden, and their children, and the print entitled *Little Arthur* (checklist no. 4), a portrait of their son, Arthur Haden, was included in the "French Set." For the most part, the other works in this set were done on his European trip in 1858 and consist of landscapes, such as *Street at Saverne* (checklist no. 7) and *Liverdun* (checklist no. 6), and genre scenes of women in interiors, such as *La Vieille aux Loques* (checklist no. 8) and *La Marchande de Moutarde* (checklist no. 9).

Beginning in the 1840s and 1850s, etching enjoyed a renewed popularity, and this period is often referred to as the Etching Revival. Etching had fallen into obscurity in the eighteenth century, when reproductive engraving captured the favor of critics and art connoisseurs. During the nineteenth century, however, many realist artists and art historians became interested in seventeenth-century Dutch prints, especially the etchings of Rembrandt (1606-1669) and Anthony Van Dyck (1599-1641). Nineteenth-century printmakers found in the work of these earlier artists some of the sources for their prints. The French etcher Charles Meryon (1821-1868), Haden, and Whistler played a significant role in the revival of etching through their creative handling of the medium.

The influence of Rembrandt is particularly evident in the "French Set." As indicated by a comparison of Rembrandt's *The Schoolmaster* (checklist no. 2) with Whistler's *La Vieille aux Loques* and *La Marchande de Moutarde*, Whistler's choice of subject matter and his technique are derived from the work of the Dutch master. All three etchings depict scenes from everyday life and demonstrate the use of *chiaroscuro*, a

contrast of light and dark areas, to create dramatic effects. Whistler, like Rembrandt, employs a doorway both as a framing device and a way to create depth within his composition. In each etching from the "French Set," Whistler manipulates the strength and breadth of his lines to evoke various textures and light effects or to suggest where one object ends and another begins. Even in the dark background of his interior scenes, the viewer can distinguish the difference between the soft fabric of the woman's bonnet and the hard surface of a bowl. Whistler highlights the figures and central areas with smaller marks and more attention to detail while rendering the periphery in broad, sketchy strokes, thereby directing the viewer's eye to the center of the composition.

Whistler found another prototype for his "French Set" in Meryon's work. Whistler would have seen some of Meryon's etchings in Paris and in Haden's print collection. Like Rembrandt, Meryon and Whistler employed *chiaroscuro* in their etchings, as seen in Meryon's *Arch of the Notre-Dame Bridge* (checklist no. 3) and Whistler's *Street at Saverne*. In these images, the artists, however, changed their compositions from a traditional, frontal arrangement to a diagonal from the left foreground to the right background.

After finishing the "French Set," Whistler returned to London, where he and Haden went on a number of sketching trips together. Whistler introduced Haden to outdoor or *plein air* etching, in which the artist sketches directly on the copper plate. They worked side by side on landscapes, and Haden clearly had an influence on Whistler's composition and

technique as exemplified by Whistler's *Greenwich Park* (checklist no. 10) and Haden's *Kensington Gardens, No. 2 (Large plate)* (checklist no. 29). Whistler, however, turned away from these traditional, idealized pastoral landscapes and began to depict the city of London, particularly the dilapidated and disintegrating areas on the banks of the Thames River. In 1871 Whistler published his second major set of etchings, which is referred to as the "Thames Set." The idea for this set was stimulated by Meryon's *Eaux-fortes sur Paris* (Etchings of Paris), views of the riverbank and streets along the Seine.
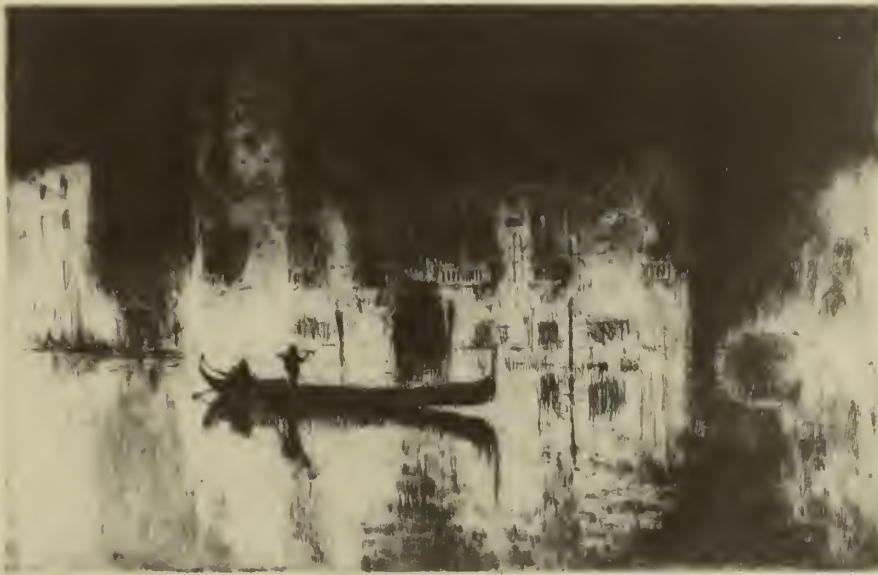
In the "Thames Set," Whistler continues to use *chiaroscuro* and patterns of lines to evoke different textures, but he flattens his picture space. In *Black Lion Wharf* (checklist no. 12) he delineates the foreground with a *repoussoir* figure, placed in front of the landscape to give a greater effect of recession. The composition, however, does not recede logically into the background; instead, it appears as if the docks and buildings are placed directly above the man's head. This sense of space can be partially attributed to the influence of photography and Japanese prints.

In 1859 Whistler began to experiment with drypoint. He completed a number of drypoint portraits, including one of his friend Charles Drouet (1836-1908), a French sculptor. *Drouet* (checklist no. 14) recalls Van Dyck's portrait of *Justus Suttermans* (checklist no. 1) from his group of portraits of famous seventeenth-century men and women entitled *Iconographia,* executed in the 1630s. Whistler must have seen

Whistler, *The Riva, No. 2* (no. 19)

McBey, *Venetian Night* (no. 38)

as black or brown ink to create a sense of atmosphere. The actual printing of the works became increasingly important, and he depended on ink more than on line for creating light effects and mood. Nineteenth-century critics disliked the unfinished and painterly quality of Whistler's Venetian etchings. They also disapproved when Whistler cut down the margins of his prints and left only a small tab with his pencilled butterfly signature and the abbreviation "imp" to indicate that he had printed them. Whistler refused to work in the traditional format of black ink, white or cream paper, and wide margins, and disliked the emphasis in the print market on trivialities like margin size.

Between 1880 and 1889 Whistler completed over a hundred and fifty etchings, including images of storefronts such as *Furniture Shop* (checklist no. 24). In this print, he continued to work in the manner of his Venice etchings but returned to the subject matter of his earlier "Thames Set."

Toward the end of his career in 1889, Whistler went to Holland, Rembrandt's homeland. In *Zaandam* (checklist no. 25), one of the landscapes he did during this stay in

this portrait in Haden's print collection and was influenced by both the composition, the three-quarter profile, and the manner in which Van Dyck etched. Both of these portraits have finely detailed facial features in contrast to the broad impressionistic treatment of the torso.

In addition to this formal portrait, Whistler executed a number of other related drypoints, one of which, *Weary* (checklist no. 16), depicts his model, Joanna Hiffernan, resting languidly in a chair. The atmospheric quality resulting from the velvety line of the drypoint marks the beginning of Whistler's shift from a hard edged and detailed realist manner to a soft and simplified treatment. Whistler also used drypoint in some of his landscapes of this period, such as *Early Morning Battersea* or *Cadogan Pier* (checklist no. 15).
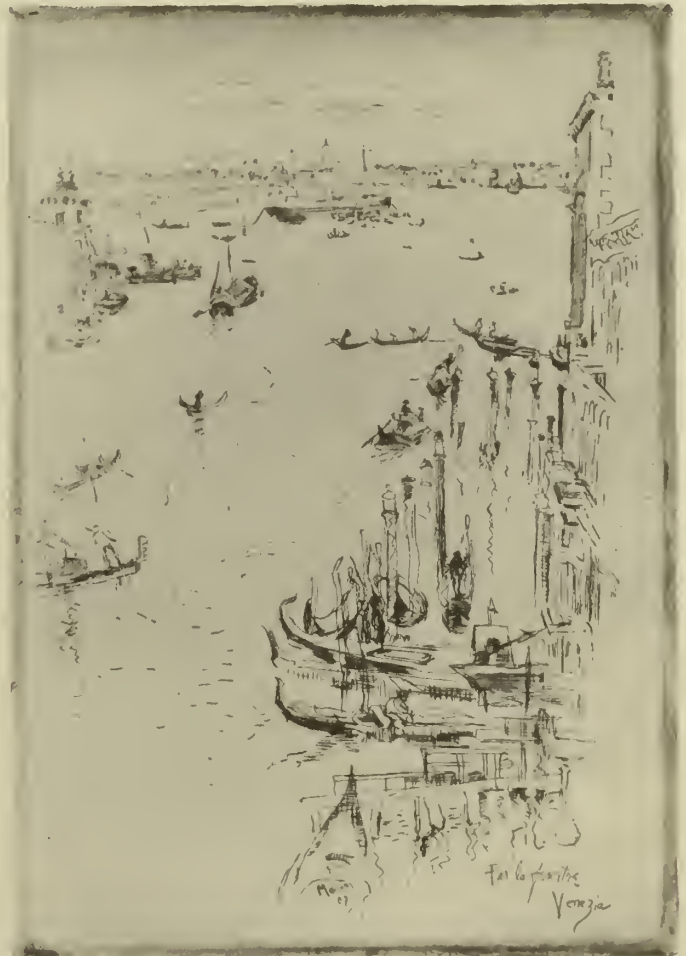
Shortly after completing *Weary* in 1863, Whistler stopped etching to focus on painting, but he returned to printmaking in 1870. The decade of the 1870s proved to be a turbulent period for Whistler. His involvement in a lawsuit against the critic John Ruskin and his dispute with his patron, Frederick Leyland, over the Peacock Room, which Whistler had designed, left him bankrupt, and he had to auction off his house and belongings. Fortunately, at this time the Fine Arts Society in London commissioned Whistler to do a series of etchings of Venice. To the displeasure of the society, which expected Whistler to return from Venice in December 1879, he stayed well into the next year; however, he produced fifty etchings rather than just the dozen that the society had requested. The society became annoyed with Whistler's demands for money and supplies and his slow printing of the images, and it published only the "First Venice Set" of twelve works in 1881. The British publishers Messrs. Dowdeswell and Dowdeswell produced the twenty-six etchings referred to as the "Second Venice Set" in 1886.

Like the "Thames Set," Whistler's "First Venice Set" and "Second Venice Set" consist of city views along the water, but instead of including the realistic details of his earlier etchings, Whistler simplified his images and left a great deal of each plate untouched. He also experimented with the printing process and employed various amounts of plate tone as well

Marin, *Par la Fenêtre, Venezia* (no. 34)

Amsterdam, he no longer used *chiaroscuro* or plate tone to suggest atmospheric effects, but he still rendered his image with the sketchy lines and simplified forms of the Venetian etchings. He also returned to a more elaborate composition with smaller areas left unworked and a greater dependence on the etched line. In this landscape, Whistler paid homage to Rembrandt once again.

WHISTLER'S EXPERIMENTS WITH LITHOGRAPHY

In July 1878, Thomas Way, a printer and lithographer, met Whistler for the first time and encouraged him to try lithography. As with etching, Whistler invented new ways of using the medium, including his experimentation with lithotint in prints like *Early Morning* (checklist no. 26), an early lithotint done in 1878 for *Piccadilly*, a British publication. He reworked this image until he achieved the soft and watery effect that is evident in this impression. No known lithographs exist from the mid-1880s, but after returning from Venice and finishing the "Second Venice Set," published in 1886, Whistler began to do lithographs again. He experimented with new transfer papers, which allowed him the freedom to sketch his images outside the studio and later transfer his drawings to the printing stone. His subject matter remains similar to that of his etchings: landscapes and genre scenes, figures (*The Dancing Girl* [checklist no. 27]), and architectural images (*Hôtel Colbert, Windows* [checklist no. 28]).

WHISTLER AND HIS INFLUENCE

Whistler played a significant role in the development of printmaking and its rise in popularity in both America and Europe. He had few students, but as a result of the wide distribution of his images by art societies and galleries, he had

Whistler, *Weary* (no. 16)

many followers who had seen his work and were influenced by it. They continued to do Whistlerian subjects like the wharves and docks along the Thames, and many of them traveled to Venice, Amsterdam, and other European cities to find the views that Whistler had etched.

Each of these prints shows only one aspect of Whistler's influence on these artists. Douglas Ion Smart (1879-1970) chose the same subject matter for his etching *Barges and Warehouses (Thames)* (checklist no. 37) as seen in Whistler's *Black Lion Wharf*. David Young Cameron (1865-1945) also depicted a cityscape in his image of the rooftops in *Stirling Town* (checklist no. 33). Ernest Haskell (1876-1925) experimented with drypoint in *Gypsy* (checklist no. 35), which recalls Whistler's portrait of Jo Hiffernan, *Weary*. Joseph Pennell (1857-1926), Mortimer Menpes (1855-1938), Donald Shaw MacLaughlan (1876-1938), James McBey (1883-1959), and John Marin (1870-1953) all found their sources in Whistler's later Venetian and architectural etchings. Whistler's images provided these artists with ideas for subject matter and introduced them to new techniques.

Whistler's artistic talent continues to capture the attention of artists, critics, dealers, and collectors. To this day he is considered one of the greatest and most influential printmakers in the history of art. He learned from his predecessors and contemporaries and helped to chart the course for the future of the print.

Haskell, *Gypsy* (no. 35)

Glossary of Printmaking Terms

Whistler employed three printmaking techniques: drypoint, etching, and lithography. Drypoint and etching are *intaglio* processes in which the image to be printed is incised below the surface of the printing plate. Lithography is a *planographic* printing method in which the printing surface is completely flat.

DRYPOINT: An intaglio printing process in which the image is created on the printing plate by drawing with a hard needle directly into the metal surface. The needle causes metal on either side of the incised line to form a ridge called a "burr." When the plate is inked, the burr catches more ink than an etched line. The printed lines, therefore, have a velvety, blurred edge, which distinguishes drypoint prints. The burr wears down very quickly, so only a very few impressions can be made of a drypoint that retains this soft quality of line.

ETCHING: An intaglio printing process in which lines are created by the corrosive action of acid on a metal plate. First, a plate is covered with an acid-resistant wax or varnish ground. The image is drawn on the plate with an etching needle or other tools. Then the plate is immersed in an acid bath, and the areas where the bare metal has been exposed in the drawing are corroded or "bitten" by the acid. After the biting of the plate, the remaining ground is removed, and the plate is inked. The ink is rubbed into the etched grooves, and then the entire plate is wiped, leaving the ink in the grooves. The plate is placed on a press with a sheet of damp paper over it. The pressure of the press as the plate and paper move through it transfers the ink from the plate to the paper, creating an image. The width and depth of a given line can be manipulated by leaving the plate in the acid for different amounts of time. The process of biting a plate multiple times is called staged biting and creates an image with various tones. In another printing variation, excess ink can be left on the areas of the plate surface that are not etched so that the printing produces an overall ink tone or tonal areas in selected parts of the etching. This effect is called plate tone. Whistler experimented a great deal with the inking of his plates using varying amounts of plate tone.

LITHOGRAPHY: A planographic printing process that depends on the aversion of water to oil. The image is drawn on a treated stone or metal plate with a greasy crayon or ink wash. The marks are then chemically "fixed" to prevent the greasy medium from changing during the printing process. The printing surface is coated with water and then rolled with printing ink, which only adheres to the areas of the treated image that are not damp (i.e., where the original drawing was applied). Whistler preferred transfer lithography, because it allowed him to sketch *en plein air*, drawing his image on paper rather than on an unwieldy lithographic stone. Whistler drew his image with brittle chalks on transfer paper, which was coated with a soluble surface layer, and then sent his images to Thomas R. Way for printing. Way would transfer Whistler's image from the paper to the lithographic stone by placing the paper face down on the stone and moistening it, causing the greasy drawing to adhere to the stone. Whistler used this technique and also experimented with lithotint, a variation of lithography. In the lithotint process, the image is created with an oily wash (tusche) that produces tonal effects similar to watercolor.

This glossary, for the most part, is drawn from descriptions of printmaking techniques by Kerry O'Brien '78 for *500 Years of Printmaking: Prints and Illustrated Books at Bowdoin College* and by David P. Becker '70 for *Looking at Prints*.

Selected Bibliography

Fine, Ruth E. *Drawing Near: Whistler Etchings From the Zelman Collection*. Exh. cat. Los Angeles: Los Angeles County Museum of Art, 1984.

Fine, Ruth E., ed. "James McNeill Whistler: A Reexamination." In *Studies in the History of Art*, vol. 19. Washington, D.C.: National Gallery of Art, 1987.

Getscher, Robert H. *The Stamp of Whistler*. Exh. cat. Oberlin: Allen Memorial Art Museum, 1977.

Hobbs, Susan. With catalogue of the exhibition by Nesta R. Spink. *Lithographs of James McNeill Whistler from the Collection of Steven Louis Block*. Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, 1982.

Kennedy, Edward G. *The Etched Work of Whistler*. 5 vols. New York: The Grolier Club, 1910.

Lochnan, Katharine A. *The Etchings of James McNeill Whistler*. New Haven: Yale University Press, 1984.

Lochnan, Katharine A. *Whistler and His Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario*. Exh. cat. Toronto: Art Gallery of Ontario, 1986.

MacDonald, Margaret F. "Whistler's Lithographs." *Print Quarterly* 5, no. 1, (March 1988): 20-55.

Menpes, Mortimer. *Whistler as I Knew Him*. London: Adam and Charles Black, 1904.

Pennell, Elizabeth Robins, and Joseph Pennell. *The Life of James McNeill Whistler*. 5th ed. London: William Heinemann, 1911.

Sweet, Frederick A. *James McNeill Whistler*. Exh. cat. Chicago: The Art Institute of Chicago, 1968.

Whistler, James Abbott McNeill. *The Gentle Art of Making Enemies*. New York: G. P. Putnam's Sons, 1924.

Works in the Exhibition

Predecessors

1. Anthony Van Dyck
Flemish, 1599-1641
Justus Suttermans, 1626-32
etching: (sheet) 26.5 x 18.3 cm
(10 7/16 x 7 3/16 inches), (plate)
24.8 x 16.5 cm (9 3/4 x 6 1/2 inches)
Museum purchase, Lloyd O. and
Marjorie Strong Coulter Fund
1986.19

**2. Rembrandt Harmensz.
van Rijn**
Dutch, 1606-1669
The Schoolmaster, 1641
etching: (sheet and plate) 9.3 x 6.1 cm
(3 5/8 x 2 3/8 inches)
Lent by David P. Becker '70

3. Charles Meryon
French, 1821-1868
*Arch of the Notre-Dame
Bridge,* 1853
etching: (sheet) 20.3 x 23.4 cm
(8 x 9 3/16 inches), (plate) 15.2 x
19.2 cm (5 15/16 x 7 9/16 inches)
Gift of David P. Becker '70
1989.41.6

Whistler's Etchings
and Drypoints

**4. James Abbott McNeill
Whistler**
American, worked in England
after 1859, 1834-1903
Little Arthur, 1858
etching: (sheet and plate) 7.8 x 5.6 cm
(3 1/16 x 2 3/16 inches)
Gift of Charles A. Coffin h '22
1923.61

5. Whistler
En Plein Soleil, 1858
etching: (sheet) 14.5 x 18.4 cm
(5 3/4 x 7 1/4 inches), (plate) 10.0 x
13.5 cm (3 15/16 x 5 5/16 inches)
Lent by David P. Becker '70

6. Whistler
Liverdun, 1858
etching: (sheet) 30.1 x 43.0 cm
(11 7/8 x 16 15/16 inches), (plate)
10.8 x 15.4 cm (4 1/4 x 6 inches)
Gift of Miss Susan Dwight Bliss
1963.383

7. Whistler
Street at Saverne, 1858
etching: (sheet) 22.9 x 18.3 cm
(91/16 x 7 3/16 inches), (plate) 20.6 x
15.8 cm (8 1/8 x 6 3/16 inches)
Anonymous loan

8. Whistler
La Vieille aux Loques, 1858
etching: (sheet) 27.0 x 19.8 cm
(10 5/8 x 7 13/16 inches), (plate) 20.8
x 14.8 cm (8 3/16 x 5 13/16 inches)
Anonymous loan

9. Whistler
La Marchande de Moutarde,
1858
etching: (sheet) 23.0 x 15.8 cm
(9 1/16 x 6 3/16 inches), (plate) 15.7 x
8.8 cm (6 3/16 x 3 7/16 inches)
Anonymous loan

10. Whistler
Greenwich Park, 1859
etching: (sheet) 17.5 x 26.4 cm
(6 15/16 x 10 3/8 inches), (plate) 12.5
x 20.0 cm (4 15/16 x 7 7/8 inches)
Gift of Miss Susan Dwight Bliss
1963.431

11. Whistler
Old Westminster Bridge, 1859
etching: (sheet) 21.0 x 32.6 cm
(8 5/16 x 12 7/8 inches), (plate) 7.4 x
20.0 cm (2 15/16 x 7 7/8 inches)
Gift of Miss Susan Dwight Bliss
1963.333

12. Whistler
Black Lion Wharf, 1859
etching: (sheet) 22.7 x 31.0 cm
(8 15/16 x 12 1/4 inches), (plate) 15.1
x 22.5 cm (5 15/16 x 8 7/8 inches)
Gift of Charles A. Coffin h '22
1923.57

13. Whistler
The Lime-burner, 1859
etching: (plate) 25.0 x 17.5 cm
(9 7/8 x 6 7/8 inches)
Anonymous loan

14. Whistler
Drouet, 1859
drypoint: (sheet) 28.0 x 18.6 cm
(11 1/16 x 7 5/16 inches), (plate) 22.5
x 15.1 cm (8 7/8 x 5 15/16 inches)
Gift of Miss Susan Dwight Bliss
1963.432

15. Whistler
Early Morning Battersea or
Cadogan Pier, 1861
etching and drypoint: (sheet) 18.4 x
25.0 cm (7 1/4 x 9 15/16 inches),
(plate) 11.4 x 15.0 cm (4 1/2 x 5 15/16
inches)
Gift of Mr. Frank Fenlason Allen '32
1981.35

16. Whistler
Weary, 1863
drypoint: (sheet) 27.3 x 19.2 cm
(10 3/4 x 7 9/16 inches), (plate)
19.7 x 13.0 cm (7 3/4 x 5 1/8 inches)
Gift of Miss Susan Dwight Bliss
1956.24.170

17. Whistler
Hurlingham, 1879
etching: (sheet) 17.8 x 25.7 cm
(7 1/16 x 10 1/8 inches), (plate) 13.5 x
19.8 cm (5 5/16 x 7 13/16 inches)
Gift of Miss Susan Dwight Bliss
1963.484

18. Whistler
The Palaces, 1879
etching and drypoint: (sheet and plate)
25.5 x 35.8 cm (10 1/16 x 14 1/16
inches), (height with tab) 26.1 cm
(10 5/16 inches)
Museum purchase, George Otis
Hamlin Fund
1993.10

19. Whistler
The Riva, No. 2, 1879-80
etching: (sheet and plate) 20.7 x 30.5
cm (8 3/16 x 12 inches), (height with
tab) 21.5 cm (8 7/16 inches)
Gift of Miss Susan Dwight Bliss
1956.24.168

20. Whistler
Little Venice, 1879-80
etching: (sheet and plate) 18.3 x 26.5
cm (7 3/16 x 10 7/16 inches), (height
with tab) 18.6 cm (7 5/16 inches)
Anonymous loan

21. Whistler
The Little Lagoon, 1879-80
etching: (sheet and plate) 22.5 x 14.9
cm (8 7/8 x 5 7/8 inches), (height with
tab) 22.8 cm (8 15/16 inches)
Gift of Miss Susan Dwight Bliss
1956.24.169

22. Whistler
Lagoon: Noon, 1879-80
etching and drypoint: (sheet and plate)
12.5 x 20.0 cm (4 15/16 x 7 7/8 inches),
(height with tab) 13.3 cm (5 1/4 inches)
Bequest of John Nichols Estabrook '36
and Dorothy Coogan Estabrook
1987.26.30

23. Whistler
Swan and Iris, 1883
etching and drypoint: (sheet) 16.8 x
11.5 cm (6 11/16 x 4 1/2 inches), (plate)
13.2 x 8.1 cm (5 1/4 x 3 3/16 inches)
Gift of Miss Susan Dwight Bliss
1956.24.167

24. Whistler
Furniture Shop, 1886-88
etching: (sheet and plate) 9.6 x 16.2 cm
(3 3/16 x 6 3/8 inches), (height with tab)
10.0 cm (3 15/16 inches)
Anonymous loan

25. Whistler
Zaandam, 1889
etching: (sheet and plate) 12.8 x 21.9
cm (5 1/16 x 8 5/8 inches), (height with
tab) 13.1 cm (5 3/16 inches)
Gift of Miss Susan Dwight Bliss
1956.24.172

Whistler's
Lithographs

26. Whistler
Early Morning, 1878
lithotint: (sheet) 17.0 x 26.5 cm
(6 11/16 x 10 3/8 inches), (image) 16.4
x 25.8 cm (6 7/16 x 10 3/16 inches)
Gift of Miss Susan Dwight Bliss
1963.384a

27. Whistler
The Dancing Girl, 1890
lithograph: (sheet with image)
21.4 x 16.2 cm (8 7/16 x 6 3/8 inches)
Gift of Miss Susan Dwight Bliss
1956.24.165

28. Whistler
Hôtel Colbert, Windows, 1891
lithograph: (sheet with image) 23.3 x
16.6 cm (9 3/16 x 6 9/16 inches)
Gift of Miss Susan Dwight Bliss
1963.433

Contemporaries and
Followers

29. Sir Francis Seymour Haden
British, 1818-1910
*Kensington Gardens, No. 2
(Large plate),* 1860
etching and drypoint: (sheet) 26.6 x
17.4 cm (10 7/16 x 6 13/16 inches),
(plate) 19.8 x 12.5 cm (7 13/16 x 4
15/16 inches)
Anonymous loan

30. Mortimer Menpes
Australian, 1855-1938
[View of Amsterdam], ca. 1887
etching: (sheet) 16.2 x 30.0 cm
(6 3/8 x 11 13/16 inches), (plate)
15.2 x 27.0 cm (6 x 10 13/16 inches)
Anonymous loan

31. Joseph Pennell
American, 1857-1926
*The Stock Exchange,
New York,* 1904
etching: (sheet) 33.7 x 25.3 cm
(13 1/4 x 9 7/8 inches), (plate) 30.5 x
19.1 cm (12 x 7 1/2 inches)
Gift of Charles A. Coffin h '22
1923.60

32. Thomas Robert Way
British, 1861/2-1913
*Portrait of Whistler with the
White Lock,* 1895
lithograph: (sheet) 22.5 x 14.8 cm
(8 7/8 x 5 13/16 inches), (image)
20.5 x 14.0 cm (8 1/8 x 5 1/2 inches)
Museum purchase, James Phinney
Baxter Fund in memory of Professor
Henry Johnson
1979.19

33. David Young Cameron
British, 1865-1945
Stirling Town, 1891
etching: (sheet) 21.2 x 30.9 cm (8 3/8 x
12 1/8 inches), (plate) 15.1 x 25.3 cm
(5 15/16 x 9 15/16 inches)
Gift of Miss Susan Dwight Bliss
1956.24.30

34. John Marin
American, 1870-1953
Par la Fenêtre, Venezia, 1907
etching: (sheet) 23.9 x 17.1 cm
(9 7/16 x 6 3/4 inches), (plate) 19.9 x
13.8 cm (7 7/8 x 5 7/16 inches)
Gift of Miss Susan Dwight Bliss
1963.420

35. Ernest Haskell
American, 1876-1925
Gypsy
drypoint: (sheet) 17.2 x 13.7 cm
(6 3/4 x 5 3/8 inches), (image)
9.9 x 8.7 cm (3 15/16 x 3 7/16 inches)
Bequest of Mr. Ernest Haskell, Jr.
1974.20.44

36. Donald Shaw MacLaughlan
American, born in Canada,
1876-1938
Song of Venice, 1912
etching: (sheet) 32.5 x 26.7 cm (12
13/16 x 10 1/2 inches), (plate) 29.4 x
24.3 cm (11 5/8 x 9 9/16 inches)
Gift of Miss Susan Dwight Bliss
1963.418

37. Douglas Ion Smart
British, 1879–1970
*Barges and Warehouses
(Thames)*
etching: (sheet) 23.9 x 34.4 cm
(9 3/8 x 13 9/16 inches), (plate)
20.0 x 30.0 cm (7 7/8 x 11 3/4 inches)
Bequest of John Nichols Estabrook '36
and Dorothy Coogan Estabrook
1988.22.64

38. James McBey
Scottish, 1883-1959
Venetian Night, 1925
etching: (sheet) 30.0 x 44.5 cm
(11 13/16 x 17 1/2 inches),
(plate) 27.6 x 42.6 cm
(10 7/8 x 16 3/4 inches)
Anonymous loan